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The Musical Journal

SEPTEMBER, 1910.

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PERSONS keenly interested in organs and organ building "sample" as many instruments as they can during the summer holiday. Usually an organist is willing to give every information and facility for becoming acquainted with the organ under his or her charge. Occasionally visitors meet with a lack of courtesy. Such a case has just been reported to us. An organist of a flourishing Congregational Church in Lancashire was visiting a seaside resort, and went to one of the Congregational churches in the town. He was struck with the organ, and after service was over went up to the organist to make some enquiries, and possibly hoping that as a brother organist he might be invited to try the instrument. But alas! he was received with anything but a cordial greeting, and he left the building naturally feeling aggrieved at the uncouth treatment he had

received. We believe this to be a very exceptional case, as our experience has been that we have always been received most kindly under such circumstances.

An esteemed American correspondent sends us the following amusing story. He says:—"I was opening a new organ in a church a few months ago, and the first part of the programme I devoted to selections from some of the works of the great masters, before each suite giving some particulars of the life and works of the composer I was going to illustrate. Handel was among the number, and before playing three selections from his works I addressed the audience, and among other things I spoke of the *Messiah* being perhaps his greatest work, if not indeed the greatest musical work ever written. Later on in the programme, judge of my surprise when, during the performance of one of my numbers, I felt someone touch me on the shoulder, and say, in a whisper, he had been asked by some of the people sitting near him to say could I not give them the *Messiah* as an 'encore' to that selection!"

Music is not often heard in a law court, but recently an accordion was played for the benefit of the magistrate at Willesden Police Court under the following circumstances. A man was charged with begging, the constable saying that he was pretending to play an accordion. "Pretending!" said the unfortunate man, "I was playing." It therefore became an important matter whether he was really a player, so to settle the point the magistrate wisely asked him to play there and then. He at once played a psalm tune, and acquitted himself so well that after the first verse the verdict was there was no pretence, and he was discharged. A collection was made in court for the man.

Most people would think that the shouting of a newsboy would ruin his voice for good singing. But an American paper boy, named Landino, has become an excellent operatic singer, and he will shortly be heard in London. He is a pupil of Madame Nevada, and sings in four languages. He studies six hours every day. He says he well remembers his newsboy days. He used to earn about half-a-dollar a day then, which was more than was earned by most of his pals, because he would rush into the saloons and sing to the people in them. He often sang in the streets while carrying his papers under his arm. He used to have a shoe-blackening box and a street stand, and between the intervals of polishing boots he would sit up against a wall at the end of the pavement and sing songs. In that way he earned very good money for a boy. Eventually some friends sent him to an academy, and an engagement by Mascagni to fill a tenor rôle at the Metropolitan Opera House put him on the road to fame.

A proposal to start Sunday orchestral concerts in Brooklyn is causing a keen controversy. A

clergyman strongly objects to the idea. On being asked whether he did not regard a Beethoven symphony as "directly moral in influence," he replied: "A Beethoven symphony, I know, is regarded as inspirational, but it cannot be called directly moral. I have observed that the lives of those who perform the great musical works are very often immoral. A choir singing 'Nearer, my God, to Thee,' may be less artistic in its performance than the Philharmonic Orchestra, but it would be directly moral in a sense in which the

orchestra would not be." How he arrives at such a conclusion would be interesting to many.

We regret to note that Mr. John Stott has resigned the position of voluntary organist at Manchester Road Wesleyan Church, Haslingden, which he has held for fifty-three years. We understand during that period he has presented three organs to the church. It is rare for an organist to give one organ; but to give three must be a record.

Passing Notes.

BEETHOVEN ON THE STAGE.

A lady reader of this journal writes to ask me if I have seen the Beethoven play produced by Sir Beerbohm Tree, and if so, what I think of it. I have not seen the play, nor do I particularly wish to see it. Sentimental persons, ladies especially (if my correspondent will pardon me) seem to like it. One such wrote to me some months ago after witnessing a performance: "The play was so intensely pathetic, and so true to life. We saw Beethoven's love-scene with Giulietta, and the Moonlight Sonata was very softly played; and then we saw him with his nephew, first as a boy, and then as a man, when he turned round on his poor old uncle. It was intensely pathetic when he went deaf. He conducted a string quartet and could not hear a sound. He said that his ugly old body was not Beethoven; that Beethoven was his *soul*—that part of him which made the music." And so on.

THE SACRILEGE OF THE FOOTLIGHTS.

Well, frankly, I do not care about having the tragedy and the pathos of Beethoven's life set before me on the stage. I know enough of the sad story already, and it seems to me something like sacrilege to exploit the great composer in this way behind the footlights. Besides, Sir Beerbohm Tree's play is not everywhere true to facts. Beethoven's love-story is still obscure, and it is by no means certain that Giulietta Guicciardi was the "immortal beloved" of the famous letters. Of course, the idea of making great composers the principal characters of plays or operas is not a new one. Haydn was the hero of a small opera, "La Jeunesse de Haydn"; Lortzing's "Szene aus Mozart's Leben" was in its day very popular; and of more modern composers may be named Chopin. Beethoven has appeared frequently on the stage, especially in Germany. Still, it is a practice of which I think serious musicians can hardly approve. It seems like a vulgarising and a cheapening of our art.

MONEY AND MASTERPIECES.

I was struck by one remark in Lord Rosebery's speech on Burns at the recent re-opening of the Auld

Brig of Ayr. Lord Rosebery was arguing that, if Burns had gone, as he intended, to Jamaica, and had there become a rich man, his genius would have ceased to manifest itself. Poverty, said Lord Rosebery, in effect, produces masterpieces, and wealth smothers them. How does this apply to music? It is largely true of literature, no doubt; though Byron was rich, and Scott and Thackeray were well off. Cowper was in easy circumstances. Ruskin was a man of wealth; so was Swinburne; Shelley belonged to the nobility; Browning enjoyed a fortune with which his poems had nothing to do. Shakespeare owned the Globe Theatre, and was able to retire to his native Stratford. There can be no general rule; but I hesitate to agree with Lord Rosebery that wealth is necessarily inimical to genius, and that poverty is its true and essential stimulus.

POVERTY AND GENIUS.

Long ago Gray wrote in his famous "Elegy" of the possibility of hearts "once pregnant with celestial fire" lying unhonoured and unsung in the country churchyard.

"Chill penury repressed their noble rage,
And froze the genial current of the soul."

No doubt, as a general thing, the "noble rage" is not so easily repressed. "A hero is one who overcomes difficulties," says Kossuth. So is a man of genius with real grit in him. Overcoming difficulties is a distinguishing mark of a strong character. But geniuses are not all strong characters. Chopin was a genius, and he was essentially effeminate. Mendelssohn, too, if you will. One must remember the individual temperament. Beethoven wrote some of his greatest works under the direct stimulus of poverty. So did Schubert. Mozart, too, who died so poor that he had to be thrown into a pauper's grave. On the other hand, Bach and Handel were never greatly worried by "the eternal pence problem." Haydn lived like a lord with the Esterhazys, and retired early with a competence.

NO NECESSARY CONNECTION.

It cannot reasonably be contended that there is any real and necessary connection between material cir-

circumstances and masterpieces of genius. Wagner certainly declared that he could not compose except in personal comfort and in the most luxurious surroundings. Chopin had rich and expensive tastes which had to be gratified. Meyerbeer was enormously wealthy. With Mendelssohn, so far as money was concerned, it was "roses, roses all the way." But "Elijah" is as fine an artistic creation as "The Messiah," written by a composer who was three times bankrupt. "The Huguenots" may almost be ranked with "Figaro" and "Don Giovanni"; "Tannhäuser" and "Lohengrin" with "Fidelio." And Chopin's works for the piano are, of their kind, fit to be placed beside Beethoven's for the same instrument.

RESULTS OF CHILL PENURY.

Nevertheless, I do not agree with Lord Rosebery that penury has *never* extinguished the celestial fire of genius. On the contrary, I am sure it has. There is no inherent virtue in poverty. If Mozart had not been so poor he would have lived longer; so would Schubert. Bizet might have been living yet if in early life he had not been worried by finances. "Be assured," he once wrote to a friend, "that it is aggravating to interrupt my cherished work for two days to write solos for the cornet. One must live. To be a musician nowadays one needs to have an assured and independent means of living, or genuine diplomatic

talent." I recall, too, some pregnant words of Felicien David. "Why am I not a little better off?" he said. "I fancy that the slight comforts an artist may reasonably expect would do me a great deal of good. My imagination would be the better for it; for how can my brain, constantly occupied as it is with the worry of material wants, act unhampered? Really, I do not hesitate to say that poverty and privation kill the imagination."

THE PLAIN TRUTH.

We ought to clear our minds of cant and platitudes about this money business. We all want money—geniuses and ordinary plodders alike. "He that is poor," said Cervantes, "is destitute of every good thing. He has to contend with misery in all its forms; sometimes in hunger, sometimes in cold, sometimes in nakedness, and sometimes in all three together." Alas! yes. "Sir," said Dr. Johnson, "all the arguments which are brought to represent poverty as no evil show it to be evidently a great evil. You never find people labouring to convince you that you may live very happily upon a plentiful fortune." He knew what he was talking of, that sturdy old moralist. People prate like parrots that money cannot buy the things most precious. Their commonplace proves that they have never known the real lack of money.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

IRREVERENCE AND RESENTMENT.

In the course of a sermon delivered at Carr's Lane, Birmingham, a short time ago, Dr. Jowett said, "When men lose their reverence for a thing, they usually come to resent it. Moreover, they not only come to resent the very thing for which they have lost their reverence, but they come to resent the people who still revere it." To me it seems that these words have a musical application quite as appropriate as their original association, which was, undoubtedly, moral. They largely explain the exhibition of prejudice against, and personal dislike to, many a conscientious church musician who takes his service and his art seriously, and simply refuses to pipe any tune for which ignorance or vulgarity may call. I have often been amazed at this prejudice and personal dislike, from the exhibition of which I have often suffered, and shall suffer again as the years roll on. But in the light of Dr. Jowett's words, the amazement of myself, and of better musicians than I, will subside. Henceforth we shall regard resentment at our work, or in some cases dislike to our persons, as the strongest

possible testimony to the excellence of the one and the charm of the other. Indeed, there is a danger lest undue reflection on Dr. Jowett's words should make us "exalted above measure."

CRITIC AND EDITOR IN AGREEMENT.

Mr. J. A. Fuller-Maitland who, in his "English Music in the 19th Century," describes the hymn-tunes of Dr. Dykes as sentimental in melody, poor in harmony, and of surprising popularity, and who regrets that Sir Arthur Sullivan "should have brought himself to be acknowledged as the composer" of the hymn-tune "St. Gertrude," has been treading on safer though, probably, almost as debatable ground when, in a recent address to the Church Music Society, he contends that the individuals who remind us that in our worship music all tastes must be consulted are, generally, "those who are careful to consult only one taste,—their own and that of the domestic servant." Concerning this statement the Editor of the *Musical Times* remarks that, "the so-called 'bright, cheery, hearty service' means pain to many," and further

asserts that "many a concert leaves a better and higher impression on the mind than many of these 'hearty' services, well-meant, but misguided, though they often are." This opinion so perfectly coincides with my own feelings and experiences in this connection, that I will spare my readers further comment lest I spoil the effect I am hopeful my quotations may produce.

THE CASE OF THE CONSOLE.

In a recent issue of the *Christian World*, "Precentor" waxes eloquent over "the great advantages of the organist sitting at a keyboard placed among the choir, at some distance from the instrument." He also wonders "how the ordinary organist, who has to get inside his instrument to play it, manages his business at all, as he cannot hear what he plays, and only knows by inference how the organ sounds." This is an overstatement of the case. There is quite a disadvantage in being placed "among the choir," even when the choir contains ladies! Indeed, a choir is often heard better and more accurately from a distance. Then, no correctly arranged organ has its console literally "inside the instrument." Were this the case, then it would most certainly be impossible for the player to hear what he plays. But at an undetached console correctly placed, the organist can hear how his organ sounds in close proximity thereto, which is, after all, the principal thing, for to those further off "distance lends enchantment." As a matter of fact, organists playing at detached consoles often fail to realize the effect their combinations produce at shorter range. There is a vast amount of good money wasted over this peculiarly Presbyterian rage for detached consoles which, after all, look like nothing so much as glorified harmoniums. From this waste of means the instrument itself suffers, and, in many cases, the stipend of the player also. Indeed, I verily believe that I could retire upon a moderate competence for the remainder of my existence could I but capitalize all the money which has been wasted in England, and especially Scotland, over this foolish and in many cases unnecessary preference.

A MODERN "DANIEL COME TO JUDGMENT."

Mr. Gerald Cumberland has been writing an "open letter" to church organists. His style is excellent, but his statements are exaggerated and his taste execrable. Passing over the fact that Mr. Cumberland tacitly ignores the existence of the "noble army" of professional Free Church organists, who are not the servants of any priest or parson, Mr. Cumberland proves his ignorance of the case with which he professes to deal when he calmly assumes that every Episcopalian clergyman is a gentleman, and every organist his social inferior. Whereas any intelligent Englishman could tell him that the majority of the

State-controlled clergy are either the weaker sons of effeminate parents in high social positions, or men who have sprung from the ranks of the people,—in the one case possessing the slenderest University training, in the other the narrow education of a denominational college, both classes being often as ill-informed upon current artistic topics as they are upon modern theological developments. On the other hand, Mr. Cumberland ignores the large and increasing body of church musicians who are not only keeping themselves in touch with the higher developments of church and organ music, and of art and literature generally, but are risking popularity, position, and, in some cases, hard cash also, in the cultivation and performance of good music of all schools. But there is one thing about these men that I imagine Mr. Cumberland does not like. They "prove all things." They do not take their creed from a critic, nor swallow all the productions of the particular school the latter may favour. This is perhaps the reason why Mr. Cumberland has singled them out for an attack which has created more amusement than the "annoyance and resentment" its author fondly prophesied for it. And in the very feebleness of this attack is probably to be found the reason why no one has taken the trouble to "deal faithfully" with its promoter.

MR. DAMROSCH ON THE MUSICAL DRAMA.

Although I can only now be regarded as "young" by courtesy,—spite of the assurances of some of my friends that I am just in my prime, whatever that well-meant phrase may be supposed to signify,—there is one great satisfaction which the passing of the years brings to me, and that is the frequent discovery of cases of men of note who are giving in their adhesion to views which I have been less ably and influentially, but none the less faithfully, advocating from my youth up, and for the advocacy of which I have incurred no small amount of ridicule and contempt. For instance, I am just now deriving peculiar pleasure from a statement recently made by Mr. Frank Damrosch, the celebrated American conductor,—a statement which, though differing in terms, is identical in substance with one I have already made in these columns. Speaking of his youthful adoption of Wagner's theory of the union of all the arts in the music drama, he says, "As I have grown older, I have grown less and less to believe that such a union between the different arts can be effected without harm to one or the other, or all. I have become more and more convinced that the highest pleasures, the finest development of that art, can be obtained only in absolute music, without the art of painting or of the drama. I would be untrue if I were to say that these works (the great music dramas) appeal to me to-day as much as a symphony or a string quartet." Personally I feel grateful to Mr. Damrosch for this utterance. He is, all unconsciously, helping me to grow old gracefully.

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The Passion Play at Oberammergau.

BY J. R. GRIFFITHS, MUS. BAC.

Is the much-talked-of Passion Play unique in its way, or not? Is it worth while travelling all the way from England, or still more from America, to see? These are questions that must occur to most people, and especially to those who are hesitating whether to witness the Play or not. And to those people who have settled religious convictions there is another question to face: will the Play lessen or strengthen their conception of the suffering of the world's Redeemer?

Well, so far as my humble opinion is concerned, I must admit unreservedly that it is well worth seeing, and that its tendency is to raise, and not to lower, one's reverence for the sacred "Story of the Cross." This opinion is strengthened since reading in the *New York Herald* the impressions of two other eyewitnesses of the performance. These impressions were quite different, and throw light on the all-important condition—the state of mind—of the onlooker. Here is the view of Miss Viola Alleh, a distinguished American actress: "What the inhabitants of a little village of 1500 souls have accomplished in giving with reverence a stage performance of the most sacred of the world's tragedies is little short of marvellous. My attention was held every moment of the eight hours. These mountaineers do not attempt more than they can do well, and everyone concerned, down to the tiny children, is earnest. But they have 277 years of tradition behind them, and it has become the life and aim of the village. A most absurd thing would be to compare the stage work of these simple villagers with professional acting. I would not care to see the Play presented by any other than the people of Oberammergau. Taken away from this mountain village the mountainous play would lose its uplifting charm."

Compare this view now with that of her manager, Mr. Geo. L. Tyler, whose impression was given without knowing what Miss Alleh had said. "I found it the rottenest graft I ever met. Imagine the representative of Christ selling his autograph for two marks. It's no more a religious festival than any five-cent picture show. They have a stage manager from Vienna and scenery from Berlin, and they play to £1000 a show, and as often as they can at that." For the life of me I cannot understand the point of view of such a writer. Why should the representative of Christ be blamed for selling his autograph to a besieging crowd of Americans? Doubtless the man, tired with eight hours' exhausting acting, had to make a charge more with a view to stopping the habit than of making money thereby. And as such crowds witness the performances and pay from two to ten marks per seat each, what possible objection can there be to engaging a stage manager from Vienna or scenery from Berlin? This brings me again to the all-important proviso. Given an attentive, reverent attitude, and

the play will be from first to last a powerful, pictorial, and uplifting representation of the Gospel story of Gethsemane and Calvary. Given, on the other hand, a state of mind which contemplates only the commercial side of the performance, and the appeal of the Cross is lost in utter sordidness. It is difficult to imagine anyone indulging such mercenary thoughts during a graphic rendering such as the Passion Play. But it is possible, and it is simply the attitude of Judas repeated to-day. The very words "rottenest graft" are sufficient in themselves to summarise the normal outlook of the writer. Let me, however, give my own impressions.

The Play is given twice a week during the year of representation—Wednesdays and Sundays—from the middle of May to nearly the end of September. In case, however, the demand for tickets should be greater than the supply, extra performances are given on Mondays and Thursdays, and apparently this provision will always be necessary from the end of July to the beginning of September. My own ticket, together with bedroom accommodation for two days, was ordered a month in advance, and I was only just in time to secure a seat in a good central position. On the day previous to the performance, special trains are run from Munich direct to Oberammergau. There are two quite close to each other, viz., 1-10 and 1-14 p.m., and from the crowds outside the station barriers, I should imagine each train was comfortably full. The journey occupies about three hours, and a considerable part of it is uphill. Our train had two locomotives in front, and at the steepest part, one behind. The scenery is interesting, including good views of the Starnberger See (where Ludwig II., King of Bavaria, was drowned), and of the Staffel See. A glimpse of the Zugspitze, the highest peak of the Bavarian Alps, is also to be had. On arriving at Oberammergau, perhaps the first thing that strikes a visitor is the long-flowing hair of many of the men and boys. This is a sure sign that such people take part in the Play. For eighteen months previous to the year of performance a certain proportion of the men and boys are required to let the hair grow. This was the case with the landlord of the house where I stayed, Edward Uhl, who represented one of the Pharisees. A boy with long hair carried my bag from the station to the pension, and at first I took him for a Jew! Perhaps the next thing that most attracts the attention is the enormous proportion of American visitors. I believe that out of every ten people in the streets—I mean of course the visitors—eight would be Americans, one would be English, and the remaining one German. The nasal twang of the American was everywhere evident, and often I found it easier to understand the German of the natives than the English of the Americans!

After dinner in the evening, nearly everyone sauntered out to reconnoitre the village. Oberammergau is prettily situated, and lies in the lap of surrounding mountains. Only one part of it—that by which the village is approached—is without a hill top. On this particular evening, however, some dark clouds kindly filled in this opening, and it seemed as if the entire village were cut off from communication with the outer world. It certainly was a picturesque scene: what with heavy guns firing—I am not sure why they went off, unless it was to announce the Play on the morrow—what with stars shining overhead, the river Ammer rushing along through the village, the gaily dressed crowds in the streets, the throng of persons in Cook's Tourist offices, and the mixture of German and English languages! A native band was playing in the space opposite Cook's, and a throng of people, visitors and natives, clustered round the players. It provided, however, a startling contrast. If one allowed the eyes just to rest on the faces and hair of the natives, and to glance now and then at the starry skies and the dark mountains, it was easy, remembering the Play to be enacted the following day, to imagine one's self in Palestine in the days of Christ. But wherever else one's gaze rested, there were the all-too-evident signs of the 20th century. It certainly was an anachronism to glance from the long hair of the men to the showy dresses of the visitors, the motor carriages running to and fro, the cycles, the telephone and telegraph wires! But the strangest sight of all was to see some of the men—those who wore long hair—in spectacles, and smoking! It was too great a stretch of the imagination to picture S. Peter with a *pince nez* and a cigar!

On the following morning (August the 3rd) I was up about 6-0 o'clock, had an early breakfast, and then left to take my seat in the vast auditorium accommodating over 4000 people. Along with others I hired a cushion to sit upon, for all the seats—even the 10/ones—are uncushioned! Punctually at 8-0 o'clock a gun was fired, and at the same moment the chorus approached the front of the stage, half coming from one side and half from the other. There were thirty-eight voices in all, twenty-two ladies and sixteen men. They formed a long line from one end of the stage to the other, all of them, women and men, having long flowing, vari-coloured mantles or robes. To this chorus was assigned the various prologues,—sometimes spoken, sometimes sung. These prologues, together with descriptive verses, provided the points of relief between the several incidents of the Crucifixion, and moreover led up to a series of beautifully arranged *Tableaux Vivant*, provided from the Old Testament, and forming prophetic scenes illustrating various details of the Passion. Thus the Last Supper was preceded by tableaux depicting the giving of manna in the wilderness and the bringing of grapes from the land of Canaan.

As the words descriptive of the tableaux are reached, the singers divide in the centre and wheel round to

each side, so that everyone can see. These various tableaux are beautifully arranged and grouped, and are on view for about a couple of minutes. In some of them, notably that representing the people gazing at the brazen serpent, a great crowd of people take part. All such, however, from tiny children of about two years of age to old people of seventy, keep almost motionless. In one scene in which two rams were held by men, one on each side of the picture, I concluded that at least these were dummies, but on passing the theatre next morning I recognised the living animals being driven away, and on enquiry learnt that they had just been in the tableaux inside!

Naturally, however, the greatest interest centres upon the Play proper. This begins with Christ's entry into Jerusalem, sitting on an ass, the people strewing palm branches and singing Hosannas. The character representative of Christ—Anton Lang—is as like the familiar features of our Master as it is possible to be, and from first to last is all one would expect. Lang had the same role in the 1900 representation, and has made such a study of the part that in attitude, expression, play of feature, tone of voice, the rendering leaves practically nothing to be suggested. It will, of course, not be possible in a single article to do justice to a description of a play that occupied eight hours in performance. But I will just mention the chief points. After the entry into Jerusalem comes the graphic scene of Christ entering the Temple and clearing it of the money changers, dove sellers, &c. (The doves are real, and fly away upon being released). This is followed by the chief priests and scribes taking counsel together to bring Christ into their power. And then comes the anointing by Mary Magdalene, the murmuring of Judas, and the touching leave-taking of Bethany. Jesus comes again to Jerusalem, and weeps over the city. He sends two disciples to prepare the Paschal Feast, and Judas resolves to betray his Master. (The character of Judas is throughout splendidly acted. I wonder if Marie Corelli ever saw the Passion Play or read the text? Judas betrays Christ, thinking He will be able to save Himself, a point made much of in Marie Corelli's "Barabbas"). Following this scene comes one of the most interesting and graphic of all the scenes in the Play—namely the Last Supper. The picture of it, with which we are all so familiar, is here represented to the letter—Christ in the centre behind the table, with the twelve disciples grouped on each side of Him. This scene takes some time to go through, owing to the washing of the feet of the disciples. The feet of all twelve are washed one by one, beginning with Peter on the right and ending with John on the left of Christ. During the washing, soft music is heard in the distance. Then comes the breaking of bread, and Jesus puts a piece into the mouth of each disciple. The same procedure occurs with the wine, Jesus pouring it into the mouth of each. This was the only Catholic "colouring" I noticed in the whole play. Had Christ passed the

plate of bread for each disciple to take a piece, and passed the wine cup into the hands of His followers, the representation would have been exactly like a Non-conformist Communion service. During the giving of bread and wine, soft music is again heard in the distance, and the effect is very fine. It moreover serves to engage the attention, and prevents the scene from becoming monotonous. In the case of eleven out of the twelve disciples, they turn their gaze towards their Master while receiving the bread and wine, but Judas averts his.

The next scene represents the council in the Sanhedrim chamber, and the thirty pieces of silver are counted out to Judas one by one. It is easy to follow the count as they are dropped loudly on to a plate. Then comes the Mount of Olives scene, and Christ's agony in the garden, and last of all, the betrayal of Judas, and Christ being led away by the soldiers. This concludes the morning sitting, and after nearly four hours in one position we are all glad to stretch ourselves and go away for our mid-day meal.

At a quarter to two in the afternoon we are again in our places, and, punctually to the minute, the second and concluding portion of the Passion Play is commenced. Absorbing as was the morning portion, this was as nothing compared to the interest excited by that of the afternoon. This part commences with Christ being led before Annas the High Priest, and being buffeted in the face. After that He is led to Caiaphas and condemned to death. Then comes the denial of Peter and his bitter repentance; the mocking of Christ; the coming of Judas, full of remorse, to the council, and throwing down the thirty pieces of silver. The scene now changes, and instead of the long-flowing hair and beards of the Jewish rulers we are brought before the clean-shaven faces and the close-cropped heads of the Romans. Christ is led before Pilate, who finds Him innocent. The contrast between the savage hatred of the priests and the dignified, judicial bearing of the Roman governor is great; and had applause been allowed—it was very rightly forbidden—Pilate would have brought down thunderous applause when he said he found Christ had done nothing worthy of death. Christ is then brought before Herod, who in turn sends Him back to Pilate. The latter turns to the people and asks whom he shall release, Christ or Barabbas. "Barabbas," is the savage cry, and Christ is accordingly handed over to the Jews for crucifixion.

The next scene opens with Christ carrying the heavy cross and falling to the ground. Simon the Cyrene willingly carries it instead. Veronica wipes the sweat from the face of Jesus. This brings us to the most touching scene of all. During the prologue, while the singers are singing about the nailing of Christ to the cross, we hear behind the curtain three heavy blows of a hammer, one for each hand and the third for nailing the feet together. The curtain then rises, and we see the two thieves, one on each side of the stage—real men on real crosses about twelve or fifteen feet high.

Then the cross with Christ on it is raised, and we all, doubtless, are wondering how it is possible for three men to stand such a physical strain for about 15 or 20 minutes. The interest now accumulates moment by moment. The soldiers cast lots for the robe of Christ, the priests mock Him. Then come the last words of Jesus, by which time most of the women and many of the men in the audience are in tears. As Christ says, "It is finished; into Thy hands I commend My spirit," there is a noise as of thunder and earthquake, and a messenger comes to say the veil of the temple is rent in twain. Then the soldiers break the bones—apparently—of the two thieves, and one with a lance pierces the side of Christ. (I need not describe the device which so realistically resembles the blood flowing from a spear thrust). Then the bodies of the thieves are taken down, and last of all that of Christ—the taking of the latter being carried out exactly in the manner indicated in the great picture by Rubens, The Descent from the Cross. After this comes the burial, and a little later the bursting of the tomb, the fright of the soldiers, and Jesus, clothed in light, standing inside the open grave. The chorus then breaks into song, "He is risen, Hallelujah!" and the curtain drops as Christ is represented ascending into heaven, the people all gazing upwards.

Thus, a very brief description of this unique Play. It is unique in many ways. If attempted anywhere else than Oberammergau, there would not and could not be the simplicity and naturalness of a rendering which is the outcome of nearly three hundred years of traditionally developed representation in one little village. It is unique in another way, that it is the link between the present day and the middle ages, when the mystery plays were the only means of educating the people in religious truths. It is also unique, inasmuch as in a distinctly Catholic district it presents a portion of the New Testament in almost exactly the words translated by Luther. And possibly by being presented in the form of a play, the great events of the Passion of Christ are indelibly imprinted on the minds of many people who never darken the doors of church or chapel, except it be to attend a wedding or a funeral.

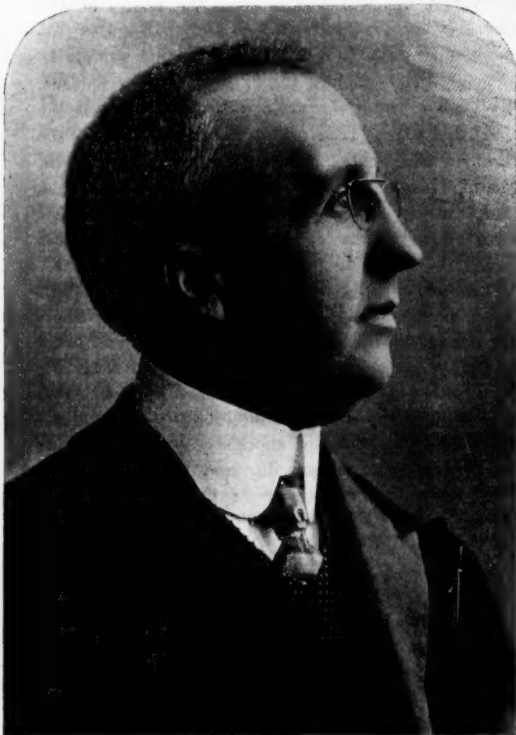
The music itself is very amateurish, though well sung; and the gestures of the chorus singers very unprofessional. But even here, I believe, nobody would wish it otherwise, as such is quite in keeping with the prevailing simplicity of rendering. It is this simplicity which forms the great charm. And so long as the non-professional element is absent, and the rendering is confined to the villagers, so long will the Passion Play of Oberammergau continue to draw auditors from all parts of the world.

Mr. Lloyd George has gone for a motoring tour on the continent, one of the main objects of his visit being to be present at one of the performances of the Passion Play at Oberammergau.

Mr. Fred. Gostelow, A.R.A.M., F.R.C.G., A.R.C.M.

FROM the lists of Recital Programmes appearing in the various musical papers, the name of Mr. Fred. Gostelow is rarely missing. Probably few organists give so many recitals as he does in the course of a year. In Bedfordshire and the neighbouring counties he almost has a monopoly, but his reputation has travelled much farther than that, for his engagements take him into many parts of the country.

Mr. Gostelow was born in Dunstable. His mother was very musical, and a cousin—Mr. W. R. Drifill—is well known as a composer of



MR. FRED. GOSTELOW.

organ music. At an unusually early age little Gostelow showed remarkable precocity, for when only three years of age he could play a tune on the piano, and a year-and-a-half later he could play almost anything by ear. He was also a very sweet singer, his clear soprano voice being much admired. He therefore, at the age of nine, became a choir boy. But it was not as a vocalist he was to make his name, for when thirteen years old he was appointed organist of the Congregational Church, in Dunstable, for which he received a salary. But he remained there for a year only, and was then appointed organist at the Baptist Church in the same town, where he rendered efficient service for about six years.

From his early years young Gostelow quite made up his mind to be a musician. In due course, after receiving lessons from local teachers, he entered the Royal Academy of Music. He studied the piano under Mr. Eyers and Mr. Hartvigson, organ under the late Mr. W. G. Wood, and Mr. Davenport for harmony. He worked so hard and so thoroughly that he obtained the highest possible awards as a pianoforte and organ player, and also in harmony and sight-singing. He also obtained the Heathcote Long prize for pianoforte playing. He later took private lessons in counterpoint from Dr. Turpin and Sir Fredk. Bridge, and pianoforte lessons from Mr. Tobias Matthay.

On leaving Dunstable, Mr. Gostelow was appointed organist at Waller Street Wesleyan Church, Luton, a position he held for two years. He then went to the Parish Church in that town, where he has remained as organist and choir-master ever since, his excellent work being much appreciated. He has a voluntary choir of about 60 members. The church is of the Evangelical school, but the vicar, the Rev. Canon Mason, M.A., loves good music, and is always anxious for the choir to give of the very best. The organ is a fine 3-manual instrument, recently rebuilt by Messrs. Norman & Beard. Mr. Gostelow gives recitals occasionally, which always draw very large audiences.

As a trainer of boys' voices Mr. Gostelow is exceedingly successful, which is of great assistance in his church work. In his home he has a boys' practice room, in which there is a nice little 2-manual organ and a piano. There most of the work with his boys is done. It is there also that the articulated pupils (for Mr. Gostelow usually has three) gain their experience and knowledge. Most of the organists in the churches and chapels in the district have had their instruction in this room, and I know that both master and pupils look back with much pleasure to the happy and profitable times spent together.

For the past eight years Mr. Gostelow has been organist and choir-master at the private chapel at Luton Hoo Mansion, where great interest is taken in the musical services by Lady Wernher. There is a paid choir, and a full cathedral service is given every Sunday at noon. There is a beautiful 4-manual organ (by Messrs. Norman & Beard), containing 50 stops, with 18 pistons.

As already intimated, Mr. Gostelow is best known as a recitalist. Amongst the many important places where he has played may be mentioned Crystal Palace, Alexandra Palace, Guildhall School of Music, Royal College of Organists, Portsmouth Town Hall, Bow and Bromley Institute, Yarmouth Parish Church. He was solo organist at the Queen's Hall Promenade Concerts in 1908. Mr. Gostelow always gives an interesting and varied programme. His playing is brilliant, and creates much enthusiasm amongst the

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audience. He tells me that he finds orchestral transcriptions usually go best with an average audience, but he believes there is a growing taste for Bach. He thinks our modern organ composers have done much in weaning organists from the stodgy school of organ playing.

Mr. Gostelow finds it a great joy to play on the best of our modern organs. He frequently comes across a moderate-sized 3-manual organ upon which it is possible to play music of almost any character. Organists have much to thank modern organ builders for. He maintains that the composer-player has greatly influenced the builder, as also the builder has influenced the style of the composer-artist.

As Honorary Conductor of the Luton Choral Society, Mr. Gostelow has done much to increase the love of good music in the district. When he first undertook the position, in 1898, the Society was in debt, but now it is flourishing, with a substantial balance in the bank. The audiences have been almost doubled during the last ten years. Sir A. C. Mackenzie, Sir J. F. Bridge, M.V.O., Dr. H. Brewer, Mr. H. J. Wood, and Mr. W. R. Drifill have (at the invitation of Mr. Gostelow) occasionally conducted. On these occasions Mr.

Gostelow usually plays a pianoforte concerto, much to the enjoyment of the audience. The chorus of the Society numbers about 150 voices, and the orchestra 50 players (partly professional and partly amateur).

Mr. Gostelow has composed a good deal of church and organ music, also a comic opera specially written for his choir boys at Dunstable Grammar School.

As a teacher he is very successful, so his pupils are many, chiefly in Luton and the immediate district. Several of them have gained important scholarships at the R.C.M. and G.S.M. Had he the time he could do much more even than he now gets through.

It is almost a wonder that a moderate-sized town like Luton has been able to retain such an accomplished organist so long. But evidently Mr. Gostelow is happy in his work and in all his associations, so perhaps he is wise *not* to see the attractions of the metropolis or one of the large cities. Certain it is that he is doing much to increase the interest in musical art in the neighbourhood. It is equally certain that he is held in great respect and esteem, so what more can be desired?

BROAD NIB.

HOW THE PASTOR CAN HELP.

AFTER all, is the choirmaster wholly responsible for the success of the choir and the efficiency and helpfulness of the musical service? We may as well ask, "Does the success of the church's work depend entirely upon the pastor?" And if that question were submitted to the clergy of all denominations we fancy we should receive for answer a most emphatic "no." We should be told that the officials and the people in the pews have as large a responsibility as the pastor, and that without their cordial support and active co-operation no pastor can have the highest success.

Now does not the same thing apply to the choir leader and his work? It is right that the responsibility for the music should be placed primarily upon his shoulders, but pastor and people should not forget that he has a claim on their sympathy and support, and that it is in their power to a large extent to enhance or mar his usefulness.

In the first place, the pastor should pray for his choir—not only privately but in the public service. I have often wondered why pastors are so forgetful on this point. In their public prayers you will hear them pray for the King and the government, for magistrates and rulers in high places, for princes and potentates of the earth, for the Shah of Persia and the Grand Mogul of Timbuctoo, for everybody you can think of, and forget all about their choir who sit right behind them, and who are, or should be, their own right hand in the service. It is easily within the mark to say that out of twenty different services you may attend, you will not hear three prayers for the choir. Is the public prayer a mere form, or is it for a purpose? If so, don't forget to pray for your choir.

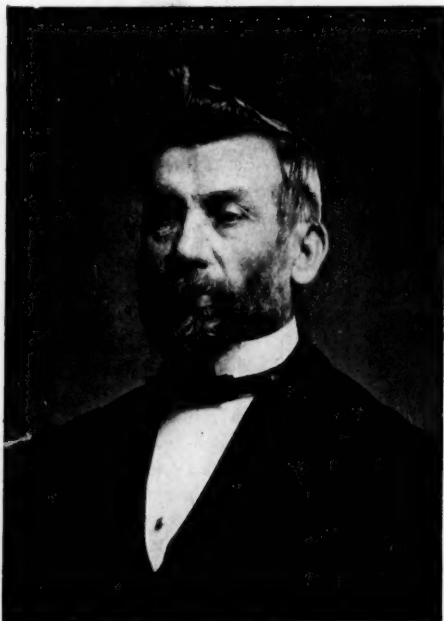
Second, the pastor should show an interest in the choir's work. He should drop in to the choir practice occasionally, say once a month—not to interfere in their work or give them a lecture, but just to let them see that he is interested in them and regards them as an important part of the church's machinery. He need not spend the whole evening with them—perhaps better not; ten or fifteen minutes will do; just a friendly call. If he is invited to do so, as he very likely would be, let him make a few pleasant remarks to the choir, and then retire if he hasn't time to spend the whole evening. But an occasional informal visit like this from the pastor will be very much appreciated by the choir and the leader, will establish a closer bond of sympathy between them, and will make them anxious to be a help to the church.

Third, the pastor can help the choirmaster by letting him know of any young people in the congregation who sing and might make acceptable members for the choir. He gets more closely in touch with the people in their homes than any one else possibly can, and if he keeps his ears open can often find out young people who have a talent for music. He, of course, should not take it upon himself to invite them into the choir, for it is just possible that his musical judgment may not be infallible, but should hand their names to the choir leader.

Fourth, the pastor should get acquainted with and be the friend of every member of the choir, whether they be members of the church or not. He should visit them in their homes, share in their life interests, win their hearts, and by so doing he will not only help to keep them in the choir, but may often lead them to a higher life and to membership in the church.

Mr. W. Heslop, and Middlesbro' Psalmody Festivals.

THE Primitive Methodists are noted for their congregational singing: it is usually what is termed "hearty," if not always refined. But it is such as stirs a listener, for there is enthusiasm in it. Mr. W. Heslop, of Darlington, is a choirmaster well known throughout the denomination as a very capable and energetic worker on behalf of Psalmody, and few men have done more in the north of England to make the service of praise amongst the "Prims" not only thoroughly congregational, but artistic and expressive. For more than fifty-seven years he has been a prominent leader, and to him much credit is due for the excellent work he has accomplished during that long period.



MR. W. HESLOP.

Mr. Heslop was born in New Shildon, August 20th, 1839. His father was choirmaster at the Primitive Methodist Church in that town, so the lad at a very early age became musically inclined. But music in those days was very different from what it is now. He had to be content with the very few tunes that were in use then. It was not unusual for the notes of a tune to be repeated to fit a hymn, and sometimes the words of the hymn had to be repeated to fit the tune! But in spite of drawbacks the boy acquired some knowledge of music, and was eager to know much more. He taught himself the violin and the harmonium, and worked away at a published collection of tunes which he managed to borrow. His father was a local preacher, and was consequently often away from his own church. When only thirteen years of age the

boy was called upon to act as choirmaster in his father's place. He also played the harmonium in the church. His own instrument was carried to church every Sunday morning, and home again in the evening, so that he might learn the music for the following Sunday. The choir consisted of trebles and basses, and they all had to learn their parts by ear. But young Heslop was determined to make things go. His enthusiasm moved others, and ere long his choir increased in size and the quality of their singing greatly improved. After a time he thought it wise to enter several competitions, and with the Church Choir, the Sunday School Choir, and the Choral Union Choir he took three first prizes, with the result that he and his choir at once gained a reputation in the district.

Mr. Heslop was, and still is, a great believer in the value of Choral Festivals by united choirs. In the early seventies he started such a festival in Old Shildon Chapel, and it proved a great success.

In 1876, Mr. Heslop removed to Darlington, where he held a position under the North Eastern Railway Co. But for a time he did not sever his connection with the New Shildon choir. In 1877, however, he was asked to organise a choir for Greenbank Chapel, Darlington, which was then being opened. He undertook this duty, and for about a year he remained choirmaster at both churches. In 1880 his father passed away, and then he gave up his work at New Shildon and threw his whole energy into his work at Greenbank Chapel. Under his capable training the choir became well known in the town and district as a very efficient body of singers, and the service of praise attracted many to the chapel. At this time there was no organ, and Mr. Heslop felt the need of one. But the funds would not run to it, so he generously offered to be responsible for the cost. Messrs. Harrison, therefore, built an organ costing £400, which was soon raised. This is now played by Mr. Heslop's son, Mr. William Heslop. Oratorios are given yearly. Last season, *Elijah* was given; this winter the *Creation* will be performed.

The publication of the Primitive Methodist Hymnal in 1880 was an important event in the history of the denomination. Mr. Heslop was on the committee appointed by the Conference to prepare the work, and in that capacity he rendered most useful and valuable service. He was ahead of the times, and advocated better music than had hitherto been heard in the chapels. Some of the old customs, too, did not appeal to him. For instance, he thought giving out one or two lines at a time was detrimental to good singing, so he urged that a whole verse should be given out at a time. He well remembers a preacher coming to his chapel who had heard of this "Popish practice." Addressing Mr. Heslop, he said, "Now remember, only two lines at a time; none of your new-fangled ways

Thou, O God, art praised in Zion.

Anthem for Harvest.

Composed by FRED. W. PEACE.

LEEDS: JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE. Price 2d.
LONDON: 29, PATERNOSTER ROW, E.C.

Adagio.

ORGAN. *pp*

f ALL IN UNISON.

Thou, O God, art praised in Zi-on, and un-to

mf

f Thee. shall the vow be per-form-ed in Je-ru-sa-lem. *rall.*

pp a tempo. *mf*

rall. Man.

Allegro con spirito. f

O be joy-ful in God, be joy-ful in God, O ye

O be joy-ful in God, be joy-ful in God, O ye

O be joy-ful in God, be joy-ful in God, O ye

O be joy-ful in God, be joy-ful in God, O ye

ff *Allegro con spirito. f*

Ped.

THOU, O GOD, ART PRAISED IN ZION.

lands, sing prais - es, sing prais - es un-to the hon-our of His name. O be joy - ful in

lands, sing prais - es, sing prais - es un-to the hon-our of His name. O be joy - ful in

lands, sing prais - es, sing prais - es un-to the hon-our of His name. O be joy - ful in

lands, sing prais - es, sing prais - es un-to the hon-our of His name. O be joy - ful in

3
Sves.

God, be joy - ful in God, O ye lands, sing prais - es, sing prais - es un-to the

God, be joy - ful all ye lands, all ye lands, sing prais - es, sing prais - es un-to the

God, all ye lands, be joy - ful in God, all ye lands, sing prais - es, sing prais - es un-to the

God, be joy - ful in God, all ye lands, sing prais - es, sing prais - es un-to the

3

hon-our of His name. *mf* Make His praise to be

honour of His name. *mf* Make His praise to be glo - rious, make His praise to be

hon-our of His name. *mf* Make His praise to be

hon-our of His name. *mf* Make His praise to be glo - rious,

mf

THOU, O GOD, ART PRAISED IN ZION.

glo - rious, His praise to be glo - rious, His praise to be glo - rious, O
 glo - rious, His praise to be glo - rious, O make His praise to be glo - rious,
 glo - rious, His praise to be glo - rious, O make His praise to be glo - rious,
 make His praise to be glo - rious, to be glo - rious, O make His praise to be glo - rious,

Sves.

make His praise to be glo - rious. Be joy - ful in God, all ye
 make His praise to be glo - rious. Be joy - ful in God, all ye
 make His praise to be glo - rious. Be joy - ful in God, all ye
 make His praise to be glo - rious. Be joy - ful in God, all ye

lands, O be joy - ful in God, be joy - ful in God, all ye
 lands, O be joy - ful in God, be joy - ful in God, all ye
 lands, O be joy - ful in God, all ye lands, be joy - ful in
 lands, O be joy - ful in God, be joy - ful in God, all ye

THOU, O GOD, ART PRAISED IN ZION.

rall.

lands, sing prais - es, sing prais - es un - to the hon-our of His name.

rall.

lands, sing prais - es, sing prais - es un - to the hon-our of His name.

rall.

God, all ye lands, sing prais - es, sing prais - es un - to the hon-our of His name.

rall.

lands, sing prais - es, sing prais - es un - to the hon-our of His name.

rall.

8ves.

SOLO. *mp*

O that men would praise the

Allegretto.

p

p

cres.

f

Lord, O that men would praise the Lord for His goodness, for His goodness, for His good

cres.

mf

mf FULL (or QUARTET).

cres.

f

ness. O that men would praise the Lord, O that men would praise the Lord for His

mf

cres.

f

O that men would praise the Lord, O that men would praise the Lord for His

mf

cres.

f

O that men would praise the Lord, O that men would praise the Lord for His

mf

cres.

f

O that men would praise the Lord, O that men would praise the Lord for His

mf

cres.

f

THOU, O GOD, ART PRAISED IN ZION.

good-ness, for His good-ness, for His good - - ness, and for His won - der - ful
 good-ness, for His good-ness, for His good - - ness, and for His won - der - ful
 good-ness, for His good-ness, for His good - - ness, and for His won - der - ful
 good-ness, for His good-ness, for His good - - ness, and for His won - der - ful

p *cres. e poco rall.*

works to the chil - dren of men. O that
 works to the chil - dren of men.
 works to the chil - dren of men.
 works to the chil - dren of men.

SOLO.

fz *pp a tempo.* *p*

men would praise the Lord, O that men would praise the Lord, for His good - ness, for His
 O that men would praise the Lord, for His
 O that men would praise the Lord, for His
 O that men would praise the Lord, for His

f *CHORUS.* *SOLO.* *CHORUS.*

f *p* *f*

THOU, O GOD, ART PRAISED IN ZION.

(Top notes SOLO only.)

rit. good-ness, for His good ness. **FULL CHORUS.**

rit. good-ness, for His good ness.

rit. good-ness, for His good ness.

rit. good-ness, for His good ness. *Moderato.* How

How won - der - ful, how won - der - ful He is in His do - ing to -

How won - der - ful, how won - der - ful He is in His do - ing to -

How won - der - ful, how won - der - ful He is in His do - ing to -

won - der - ful, how won - der - ful, how won - der - ful He is in His do - ing to -

-ward the chil - dren of men, how won - der - ful He is in His do - ing to -

-ward the chil - dren of men, how won - der - ful He is in His do - ing to -

-ward the chil - dren of men, how won - der - ful He is in His do - ing to -

-ward the chil - dren of men, how won - der - ful He is in His do - ing to -

THOU, O GOD, ART PRAISED IN ZION.

rall.
-ward the chil - dren of men.
rall.
-ward the chil - dren of men.
rall.
-ward the chil - dren of men.
rall.
-ward the chil - dren of men.
rall.
p a tempo.
ff

mf
The
Moderato. mf
The val-leys stand so thick with corn that they laugh and sing.
rit. fff Moderato. p
Sves.

f
val - leys stand so thick with corn that they laugh and sing. They laugh
f
They laugh
f
They laugh
f
They laugh and
p
f
Ped. Sves.

THOU, O GOD, ART PRAISED IN ZION.

and sing, the val - leys stand so thick with corn that they laugh and sing. Praise the

and sing, the val - leys stand so thick with corn that they laugh and sing. Praise the

and sing, the val - leys stand so thick with corn that they laugh and sing. Praise the

sing, the val - leys stand so thick with corn that they laugh and sing. Praise the

Lord, O my soul, praise the Lord, O my soul, and all that is with-

Lord, O my soul, praise the Lord, O my soul, and all that is with-

Lord, O my soul, praise the Lord, O my soul, and all that is with-

Lord, O my soul, praise the Lord, O my soul, and all that is with-

-in me bless His ho - ly name. A - - - men.

-in me bless His ho - ly name. A - - - men.

-in me bless His ho - ly name. A - - - men.

-in me bless His ho - ly name. A - - - men.

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must be i
In man
the hymn
book is o
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to worship

for me." The preacher was even then afraid, so he began to read the third and fourth lines of every verse before the choir had really finished the second line!

In order to bring the new Hymnal into use and into favour, Mr. Heslop started the Darlington and Stockton Psalmody Association—an association of the Primitive Methodist choirs of the district. This Association has done great good. Mr. Heslop has introduced music of the best kind: choruses from the oratorios and anthems by the best church composers are taken at the annual festivals. The hymns and tunes are carefully prepared, and as sung by the 1000 voices produce a thrilling effect. These festivals are held in the Town Hall, Middlesbrough, and are always looked forward to with eager anticipation. For two or three weeks beforehand Mr. Heslop visits the choirs to rehearse the music. In recent years he has been assisted in this work by his son. In the early days of these

festivals there were some who thought the music was rather "churchy," but happily this prejudice soon died out, and now indifferent music would not be tolerated. The programme usually consists of about twenty items, viz.: seven or eight choral pieces, about the same number of hymns, solos by professional and amateur singers, and one or two organ solos—the whole making a very interesting selection.

By all the members of the large choir, and by all with whom he comes in contact, Mr. Heslop is greatly respected. At the age of seventy-one he is still as active as a man of forty. Recently when the Conference appointed a committee to select hymns and tunes for a Supplement to the Hymnal he was the first member proposed. We trust he may be spared for many years to carry on the work he loves so well, and which he carries on with so much success.

SELECTING HYMNS.

In the minds of most people, singing is a part of the worship of God, or a means of conveying instruction and consolation to men. Others regard it as a performance, to be engaged in by a soloist, a quartet, or a choir, who "perform," or "render," or "execute" something which the Lord perhaps understands, but which to other people is frequently in an unknown tongue.

One thing is observable in connection with this style of musical performance, and that is the method of selecting hymns. If hymns are properly selected and properly sung, they become a mighty adjunct to the preaching of the Word of God. They impress the truth upon the hearts of men, and they give to those who have heard the Word an opportunity of expressing their appreciation of the truth that has been declared. But in order to do this, the singing and the preaching must be in harmony; and when a man has preached the truth the people must sing something in accordance with it. But if this is to be the case there must be plenty of hymns at command, which will correspond with the truth declared, and then such hymns must be intelligently selected and properly sung.

In many cases the books that are used do not afford the hymns necessary for such a purpose. The hymn book is on too narrow lines, and those who use it are compelled to fiddle on one or two strings. Sometimes, when there is a sufficiency of hymns, the selection of them is left in the hands of the leader of the singing, who may know nothing about hymns, but who is able to pick out tunes which his choir can sing, often selecting them without much reference to fitness or appropriateness. A sermon on the Judgment Day is liable to be followed by a musical jig; and in a multitude of instances the singing is well calculated to take off the effect of the sermon.

Such evils call for remedy, and persons who desire to worship God in song should see that such faults are

corrected. To do this let them: *First*, have a book which contains a sufficient number and a sufficient variety of hymns for use, so that persons who sing will not need to be tied down to a few hymns, or to hymns on two or three subjects. *Second*, let the hymn book contain hymns enough, so that there will be no need of getting a new one at the end of six months, before it is possible to become familiar with the contents of the book. *Third*, let pains be taken to learn tunes that are worth learning, and hymns that are worth remembering; and let these hymns and tunes be practiced by Christian people, until they can sing them properly. *Fourth*, let devout and serious people make use of the hymns and tunes with which they have been familiar in years past, but which have been crowded out of mind and sight by others of less value, and let them thus seek to bring into use the hymns which are worthy of being retained.

Let the leader of the singing go through the Hymnal used in the pulpit, and plainly mark with an X, or some other mark, all the tunes which can ordinarily be sung without difficulty. Let two such marks be used to designate tunes which are entirely familiar, and can be sung at any time without hesitation. Similar marks can be used in the index to indicate familiar tunes or favourite hymns. Thus hymns may be announced at any moment without the liability and embarrassment of failure, and one of the hindrances to good singing avoided.

By attending to these suggestions the singing can be brought into harmony with the preaching, and be made to minister to the devotion of the true worshippers; and in a short time people will be surprised at the change in the singing, and "the service of song in the house of the Lord" will minister to the edification of those who engage in it, and become not a mere performance, but an act of worship in honour of the Most High God, and a means of edification to his church.

Holiday Reminiscences.

BY AN ORGANIST.

It has been suggested to me that some extracts from my note-book might prove interesting to many readers of the JOURNAL, organists in particular. I will as much as possible deal with my musical experiences.

I must explain, first of all, that *we* means myself and my wife, who always accompanies me on my tours.

Early in June we left our home in the North, and travelled *via* London, Dover, Calais, Brussels, to

COLOGNE,

where we arrived at noon. Having an hour to spare, I went down into the city to do a little business, and in returning I could not resist the temptation to look into the magnificent Cathedral once more. Of course it included the organ, in its rich Gothic case, in the N. transept gallery. My recollection of hearing this instrument one Sunday morning some years ago is not quite a pleasant one, as regards tone, and I quite agree with the opinions expressed that it is unworthy of its position in the noble edifice.

Our destination for the day was

HANOVER,

where we arrived, after a rather long railway journey, which however included a good dinner in the train. The town is very interesting as regards both the ancient and modern portions, and I will pass it with the remark that, although we visited a number of churches, we failed to find a single one open, and consequently did not see any organs. To do so would entail finding the Sacristan, and a fee of a mark each, generally, I believe.

Next day we proceeded to

HAMBURG,

of which we saw a great deal; but we were not particularly fortunate in finding open churches there. However, we visited the splendid Gothic church of St. Nicholas, the prize design of the late Sir Gilbert Scott. This was open, and we were greatly pleased with the rich interior. The organ stands in the W. gallery, in a richly decorated case. It was built by Walcker, of Ludwigsburg, and presents an imposing appearance with its well-grouped, bright metal pipes of large scale. This is a Lutheran church, and no service was being held.

Our next object was the large brick church of St. Catharine. The doors were all locked, so we passed on to the church of St. Peter, a 14th century edifice, with a fine lofty spire—the oldest church in Hamburg. This was open, and the Sacristan attended us. He spoke extraordinary English, and we thought he enjoyed his practice with us. Here again the organ is in the W. gallery, and the Sacristan took me up to inspect it. There are three manuals and about 60 sounding stops; blowing by an electric motor. The console is reversed. The choir consists of 40 boys and 8 men, and as the church is Lutheran, chorales

only are sung—except at Christmas and Easter, when "Concerts" are given. I believe this is a Walcker organ also.

Leaving, we found our way to the Jakobi Kirche, but the doors were all locked, so we gave the churches and hopes of hearing any organs up.

Our next place of call was

LÜBECK,

a fine old Hanse town with a cathedral and some great brick churches. On Sunday morning we first visited the Jakobi Kirche. Here is a rich interior, and two very beautifully designed organs. The largest one is in the W. gallery, of imposing appearance. A smaller instrument stands in a side gallery. We never see such lovely cases as these in our country. A number of boys—15 or 20—came into the church—and, boys are boys, even in Germany—and we distinctly heard them come in. A gentleman, evidently the conductor, lined them out, and then they went up to their places in the gallery. People came into church, and the organist at the large organ played a voluntary of a suitable type—but typically German, abounding in suspensions, using the flue work only. The quality was good, but I never heard an adequate pedal organ, *i.e.*, complementary to the manual power or tone. I wanted to hear a good round 16-foot open Diapason, but it failed to be heard. The service commenced. Some 50 people only in that large, handsome church, and *sitting* to sing a slow chorale in unison with the boys—who were *conducted*, accompanied by a loud organ—all without the least attempt at expression! We were amazed. The boys sang a few responses in two parts—the only vocal harmony we heard. As our seats were in an obscure place, we quietly left, and went over to the noble church of St. Mary.

The opening voluntary was being played, and sounded very well. This is a vast edifice, but again a meagre congregation—200 to 250 people. There are three organs here. The one being played is a richly designed 4-manual, of 81 sounding stops, in the W. gallery, by the famous Schulze. The second organ is placed in a side gallery. It contains 3 manuals and 33 sounding stops. This instrument was played upon by old Bach. The third organ is very small, and stands on the choir screen, where I noticed about a dozen boys and a conductor. The service (Lutheran) consisted entirely of four or five chorales, sung slowly, all sitting, neither people nor organist guilty of any expression. It was quite monotonous. The organist was a capable player, and gave us a very loud and exacting postlude. Here, again, I was not satisfied with the pedal organ until the reeds were brought into use.

Service over, we wandered to St. Peter's Church, which was open, and to my delight the organist was

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practising. It is not a large church, but its acoustics are wonderfully good. The organ is in the W. gallery, and is contained in the most exquisite case imaginable. The organ is modern, by Walcker, 3-manuals, 48 stops in all.

I stood and listened to piece after piece, and wanted to go up to the organ. I asked the church-keeper if I might go up, but he promptly answered, "Nein." However, I noticed that after each piece some one looked down at me from the side of the console: Ere long a door opened and a gentleman came along and asked, "Are you an Englishman?" I replied, "Yes, I am." He enquired, "Would you like to come up to the organ?" "Yes, I would, very much," I replied. He said, "Come along then; the organist speaks English, too, and he will be glad to see you." I had a most courteous reception by Mr. Ernst Meyer, who showed me the organ. We had a pleasant chat, and "compared notes" (organist readers will understand).

This is an effective instrument, the soft stops are particularly pleasing—Flutes, Clarinet, Cor Anglais, Oboe, Salicional, and Celestes. But the Diapasons are loud, rough, and stringy, as I find most German Diapasons are. Candidly, I do not admire them. I have only liked them once—at Coblenz—where distance lent enchantment. I went up and tried them at the organ—and I thought I would not like to play the organ every Sunday.

After a pleasant chat I left Mr. Meyer, who is an excellent player, and thanked him and Mr. Hugo Meyer, the choirmaster, who invited me up.

We next visited the Roman Catholic Church, which was full, but we did not stay. Continuing our walk, we came to the very large Cathedral, another vast church built of bricks. Service was over. Here is another large Walcker organ, in an elaborate and costly case. Mr. Meyer told me that this instrument is not powerful enough for the size of the building.

We also visited the church of St. Aegidius, a 14th century edifice—an unattractive exterior, but the interior astonished us. The organ is in the W. gallery again, and I think for beauty of design surpasses all. I have never seen anything so rich in case work. I counted eight large figures with musical instruments adorning the front. I have no knowledge of its synopsis. The choir seats are on the Screen, where I noticed a harmonium and some very simple service music—Lutheran.

This concluded our tour of inspection of churches.

Next morning we journeyed to Warnemunde, and crossed the Baltic to

COPENHAGEN.

Here our lucky star for hearing organs was not high. We engaged a Guide, but he did not seem to include many interiors of churches in his category of objects of interest. However, we visited the Church of Our Lady, where there is a fairly large organ in the W. gallery. The case is chiefly lattice or grill work—not a pipe to be seen. I asked the guide to inquire what it contained. The reply was, "It contains everything

that is required." That answer did not prompt me to make any further inquiry.

The Marble Church was next. Here the organ stands in an elevated recess to the right. We were very fortunate, as the organist was in the act of opening a music book as we entered. He commenced playing very softly, and worked up a fine *crescendo* then back again to the quiet registers. It was well done—the playing was clean and the *legato* pedalling was most striking. The quality of the stops pleased me well, and there was a really good, satisfactory pedal stop of the Diapason class—full, round, deep—a good complement to the manual Diapason, much more to my taste than I had yet heard. I think the playing was extempore, as he never turned over a leaf, and I don't think a folio ever contained so much music. He shewed off some nice solo stops, and altogether I was immensely pleased.

We drove to the English Church, but it was closed; also to the Church of Our Redeemer, but the man in charge was not disposed to allow us to see the interior. He preferred that we should ascend the 397 steps of the tower, and get his fee of two marks, which did not suit our ideas.

Our next journey was across the Sound to

MALMO,

where we commenced our round of inspection by a visit to the fine Gothic church of St. Peter. We got there just as the church-keeper was putting his key in the door to lock up for the day. He and his wife spoke some English, and wanted a little practise, so he willingly shewed us the interesting church. The organ is in the W. gallery, the case in white and gold, classical design. When I was informed that it was 200 years old, my thoughts turned to many ranks of "mixtures," and I did not long to hear the instrument. This was our only church at Malmo.

Next morning we left by train for Jönköping, where we saw several churches, and every one locked. The Latherans don't have churches open during the day for private prayer.

We steamed up Lake Wetteren, and along the Gothenburg Canal into the Baltic to

STOCKHOLM,

and spent a Sunday there. I asked the hotel porter to ascertain where we could hear the best Church music. He afterwards said he had been telephoning, and was afraid he could not help me much. And I was not surprised afterwards. We tried what we could do ourselves. First, we went to the German Church,—a beautiful interior, with a fair looking modern organ in a gallery. The church has a large seating capacity. We stayed to service, and 22 people formed the congregation. This included ourselves. The service commenced with a slow chorale, sung sitting. I imagine, from what I could hear, about two boys formed the choir. The gambaish-toned organ droned away expressionless. We could not endure it, and slipped out and made our way to the church of St. Nicholas, where service had just commenced. This is a very

large church; the pews are all enamelled white, picked out in gold leaf; the immense organ in the W. gallery is similarly treated as regards the case, and it contains many panels of bright metal pipes. It is one of the largest looking organs I have seen. I counted about 100 pipes in front of the case; it almost reaches from side to side of the gallery. I have no knowledge of its contents. The congregation here numbered, say, from 125 to 140. I tried to count them, but people kept coming in and going out. The choir consisted of about 12 females, and a man with a good baritone voice conducted. They and the people sang slow chorales, sitting, as usual. The large organ ground away, and played brief interludes at times. The only vocal harmony was in the "Amen," when the conductor sang the bass part. After the middle chorale the whole of the choir went out, but returned *after the sermon!* This greatly impressed us. The stops in the organ were generally satisfactory, especially a string stop, which I could hardly distinguish from a reed. But again I was not satisfied with this foundation until the pedal reeds were drawn. The concluding voluntary was good and well played, and developed considerable power; but not what one would expect from such a large-looking organ. I asked to be allowed to go up to it, but was promptly refused, so I am ignorant of its contents.

We visited a number of other churches, but they were locked, except the Adolf Frederick Church, where we saw a new, neatly-designed organ.

Our special desire now was to see the English Church, a small, neat Gothic edifice in stone. The organ here is a small one-manual instrument, about four stops. It could easily be overlooked as an article of furniture. A lady presided. We had the full order of Evening Prayer with Sermon. There were two clergymen, no choir, and a congregation of 12 or 14. We all sang, and did our very best, and we enjoyed it, too. What a relief it was to have the devotional variety of our English Church service!

We also visited the Riddarholms Church, but it is not used for Divine Worship now. There is an antiquated-looking organ here.

Our next journey was to

UPSALA,

to see its noble Cathedral, which surprised and pleased us greatly. The interior is lofty and imposing; the organ—a large, modern-looking instrument, well designed, in a Gothic case of oak—is in the W. gallery. Speaking in French, I ascertained from an undertaker that there was to be a funeral, and we could hear the organ about 3.0 o'clock, but we could not wait so long.

Another church was locked, so we returned to Stockholm, and had a night journey to Christiania, where we failed to enter any church.

Passing on to Gothenburg, we found the Cathedral there securely locked, too.

We went on to Helsingborg, and across to Copenhagen, Gydeser, Warnemunde, to

ROSTOCK,

another North German town of stupendous brick churches, which again amazed us. We first visited the Church of the Holy Cross. The acoustics are surprising. I sounded the notes of the common and other chords (vocally), and the harmonies were echoed as distinctly as possible. There is a fair-sized moderate organ here, and I ardently desired to hear it. A gentleman told me that it contains stops of such high excellence that the present organist gave up a previous appointment to come and play this organ gratis! I wondered who the builder was, and what those unique stops are.

We visited several other noble churches; but could only get to see the interior of the Marien Kirche, an edifice of noble proportions. The organ here is of great magnitude and dignity, reaching to the very roof. We had not an opportunity of hearing it.

Our next stay was at

BREMEN,

a very interesting city. We spent a Sunday there. As at Lübeck, the shops are open until noon, and the Church services commence at 10.0 or 10.30—and only one service generally—so that many people cannot go to the service. I omitted to say that the shops in Stockholm are closed on Sunday, but how few people attend church there!

We first went to the Liebfrauen Kirche, and found one door open. Entering, we found a service going on, with singing and organ. The verger beckoned us to seats. Again we were astonished at the paucity of the congregation. I think I may safely say that the church will hold 1500 people—and there were not more than 30 present. It was positively painful to us. The organist practised a short time after service, and I went up into the gallery. He spoke excellent English, and shewed me the organ, which is contained in a divided case, so as not to hide the west window. There are three manuals and 36 to 40 stops. A firm in Hanover built the organ. I was not favourably impressed with the tone, as there was the characteristic roughness in the diapasons and pedals already referred to. I mentioned my great disappointment with the services we had attended—meagre congregations, practically no choirs, and poor, expressionless singing and playing. He did not question it, but told me theirs was a garrison church, and would probably be full of soldiers at the next service. He advised us to go to the Cathedral (which was our intention), and we should hear a good choir and organ—the latter new.

We went over to the Cathedral, a very large stone edifice. I estimated the attendance to be from 250 to 300—a mere handful in comparison with the capacity of the church. The organ, again richly designed, stands in the W. gallery, and the choir—a mixed one of 60 or 70 voices—gradually filed into their places during a long and somewhat elaborate opening voluntary, well played. The organ is a large one, by Sauer, of Frankfort-on-the-Oder, but I did not admire it.

The tone, generally, is hard and fierce, and I once more noticed the deficiency and peculiarity in the foundation stops. The singing was as usual—four chorales, very slow, in unison, organ loud and monotonous, no expression, and brief, uninteresting interludes. The large choir sang with the people in the chorales. Then the choir sang a motet of the Palestrina type, entirely unaccompanied. It was about perfection. The only thing wanting, in my opinion, was a little more weight in the bass part. Tone, time, light and shade, and pitch were delightful. The organist played a few chords at the close. This was a great treat. Then the choir all went out, and left the congregation to sing the remaining hymns! This was an astonishing arrangement to us. The concluding voluntary was showy, and I imagine we heard the full power of the organ. At the conclusion the vergers gently moved us all out and locked up, at 11-20, and there would be no more services that day. The afternoon and evening were a "holiday,"—crowds in parks and gardens, with bands of music, &c.

THE MUSIC COMMITTEE.

WHAT brilliant mind conceived the necessity of this important adjunct of the machinery of the church is not stated. History is silent. The less one knows about music the more eligible for a place on the music committee. Of course, one is expected to look wise and discourse learnedly upon musical topics, to interfere in choir matters generally to an extent a competent musician would hesitate to go. As a result, some very funny things sometimes happen. Not long ago, in a prominent church, a well-known organist played a Bach fugue. A dignified member of the musical committee, which sat in judgment, was delighted, and after ascertaining the composer's name, meekly inquired if he lived in the neighbourhood, as perhaps they might engage him.

Another committee-man, at a meeting to arrange about engaging a professional quartette, moved that two contraltos be engaged in place of a soprano and contralto, as he thought the latter voice "so sweet and soulful." He was probably a relative of the economical gentleman who wanted the swell-box of the organ closed permanently to keep out the dust. Some members of music committees insist on attending rehearsals to advise the choir when to sing *pianissimo* and when *forte*, to sit on the organ bench and suggest what stops to use. Music committees are responsible for much of the turmoil in choir circles, and for a share of the inharmonious sounds termed music heard in so many choir lofts.

Next to the music committee a musical minister is to be dreaded, not one who understands something about music, but one who poses as a musician when he doesn't know a sharp from a flat. The genuine musician will keep aloof as long as the organist or director is competent and the music satisfactory. How about the other? He selects the music, attends rehearsals,

Now I must close my notes, with my opinion for what it is worth. We have travelled in Roman Catholic and Protestant countries, and had a wide and varied experience. I have come to the conclusion that we in our own country have nothing to learn or adopt in regard to order of services, choirs, music, or organs. I feel absolutely certain that if I visited cities and towns of similar size and importance in this country, I should have heard far better and more devotional services.

In conclusion, when we reached London we were near St. Paul's, and heard the bell tolling. We went up and inquired if a service was to be held. "Yes, a large meeting of the Girls' Friendly Society." "With choir and organ?" "Yes." We went in and heard Wesley's "Blessed be the God and Father." Honestly, it put all we had heard on the continent in the shade. Father Willis' masterpiece has no equal abroad in my experience, and I have no anxiety about the choir of St. Paul's.

occasionally directing the latter and telling the soprano how to phrase, the tenor how to take his upper notes, and the chorus how to attack. Some ministers are as ignorant musically as their brethren of the music committee. After the soprano of an important church had sung "Angels, ever bright and fair," a member of the choir asked the minister if it was not sung divinely.

"Yes," remarked the reverend gentleman; "but when I want to hear operatic airs I prefer to go to an opera house." Alas, poor Handel!

A choir that survives the music committee and a musical minister has yet to meet the musical members of the congregation, who desire everything done according to their tastes. As one desires Gregorian and another Anglican chants, the old-fashioned member "Duke Street," and the younger element melodious hymns by modern composers, it is no easy matter to suit all.

A NEW PRIMITIVE METHODIST HYMNAL.

The Connexional authorities have quite recently decided to prepare a new Hymnal, as in the present one (which has been in use for twenty years) many well-known hymns are missing—a Supplement is therefore to be issued. The General Book Committee has been instructed by the Conference to publish at the earliest date such a Supplement, and it is to contain 250 hymns, or thereabout, but not to exceed 300 hymns. The committee appointed to carry out this work includes the Revs. Jos. Ritson, Henry Yooll, George Bennett, J. Dodd Jackson, Jas. P. Langham, E. Dalton, J. G. Bowran, (Ramsay Guthrie) T. Mitchell, Jas. Pickett, W. A. Hammond, John Welford, J. D. Thompson, and Jos. Johnson, Dr. Peake, and Mr. W. Beckworth, J.P., of Leeds, together with the following musical experts, viz.: Dr. Booth and Messrs. W. Heslop (Darlington), Robert Bowran, J.P. (Gateshead-on-Tyne), Samuel Pickett, and W. Dann.

Criticism of Short Compositions.

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

E.J.C., in his setting of "Come, let us join our cheerful songs," has gone astray rhythmically. His phrases are of 2½ bars in length, while his 3rd and 4th lines contain incorrect accents. We should advise him to re-cast the tune into regular 4-bar sections; and, at the same time, to get rid of the weak close to the last line, the false relation between the 2nd and 4th chords of the second line, as well as the hidden 8ves and disguised 5ths in the last bar of the 3rd line.

S.B.C. submits a C.M. tune with an alternative arrangement as an 8-7s. We do not like the latter, the part-writing at the end of the 2nd line being weak. In the 2nd line of the C.M. tune the modulation to B minor is not satisfactorily conducted. The first two chords of the 4th bar do not lead to B minor at all, while the third chord is feeble. Nor do we approve of the modulation from B minor to C sharp minor, nor the hidden 8ves, and the 8ves by contrary motion, in the last line. We should prefer the chromatic chord of the supertonic to the ordinary diatonic chord as the precursor of the dominant 7th in the penultimate bar.

E.W.E. sends us a "repeating" tune, of 8.7.8.7.4.7. metre, in Tonic Sol-fa notation. The rhythm is martial, and the harmonies flowing and correct. Altogether an excellent tune. The 3rd line should be in the key of D. We do not care for the two notes in unison at the commencement of the last line.

J.E.S. forwards a setting for solo voice with pianoforte accompaniment of Tennyson's "Crossing the Bar." Apart from the feebleness of the modulations, the melody is fair, and the rhythm, if monotonous, correct. But the weak point, as in most compositions of this class, is the pianoforte accompaniment, which is not really pianoforte music at all, but glorified 4-part hymn-tune writing. Our correspondent should work hard at counterpoint, in order to grasp the idea of one harmony lasting over or divided into several beats, rather than a fresh harmony for each beat. He should also study the accompaniments to standard songs by the best classical and modern writers. Two points of detail call for attention, viz.:—the incorrect turning of the stems of many of the notes in the voice part, and the inaccurate grouping of many of the quaver groups in the accompaniment.

THE Free Church Musicians' Union.

President: DR. F. N. ABERNETHY.

Treasurer: MR. J. E. LEAH, F.R.C.O.

Sec.: MR. H. F. NICHOLLS, A.R.C.O., Newport, Mon

AN Organ Recital was given at Belgrave Congregational Church, Torquay, at the close of the evening service on Sunday, July 31st, by Dr. Orlando Mansfield, F.R.C.O. There was an excellent attendance, and the various items were much appreciated. A collection was taken for the Voluntary fund of the F.C.M.U., and a very substantial amount has been forwarded to the Treasurer. We hope other members and friends of the Union will do likewise. Dr. Mansfield's programme appears in another column.

NEWCASTLE DISTRICT CENTRE.

The programme for next season's meetings are now completed, and are as follows:—

September.—Social—Refreshments and music. Address by General Secretary.

October.—Annual meeting—Address by Mr. H. Y. Dodds, L.R.A.M., on "The Choirmaster and his qualifications."

November.—Address by Mr. Geo. Dodds, Mus. Bac., on "Voice training for choirs."

December.—Address by Mr. N. G. Whittaker, Mus. Bac., on "Special musical services."

January (1911).—Address by Mr. Rowell, A.R.C.O., on "The Organist and his qualifications."

February.—Address by Mr. W. P. Newbegin, on "The construction and care of the organ."

March.—Address by Mr. A. B. Thompson, on "Organ music in the church."

April.—Anthem exchange.

Mr. John Heywood is the energetic secretary of this Centre.

Other Centres are also preparing their programmes, and many important speakers and lecturers have been secured.

Members and friends are reminded of the Annual Dinner, to be held at the Holborn Restaurant, London, on Saturday, November 5th, when a large attendance is expected.

Particulars of the next Anthem Competition will be issued to members shortly.

The General Secretary would be pleased to hear from any Free Church musicians as to forming new Centres in any district where they do not exist.

Particulars of the Union will be sent to anyone upon application.

Echoes from the Churches.

Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is withheld.

METROPOLITAN.

DEPTFORD.—The Great Central Hall, under the superintendency of the Rev. J. Gregory Mantle, will sadly miss its musical conductor, Mr. Gunton Smalley, who for reasons connected with business has now left England. For seven years he has conducted choir, band, and all musical arrangements in connection with the great mission church at Deptford. On July 28th a grand farewell concert took place. Soloists and players of musical distinction turned up in full force. Had they received their proper fee, the concert would have been a very costly one, but they came out of love and respect for their brother musician. Members of about six local choirs formed the chorus, and 58 players formed the orchestra. The music was high class. The Finale, "Les Adieux," was composed especially for the occasion by Mr. Smalley. Encores had to be stopped, and not until 10.45 was the concert over.

A pleasing feature of the concert was the presentation to Mr. and Mrs. Smalley of a massive timepiece and cutlery, together with a cheque for £30, with the best wishes of the workers of the Central Hall. At this point the enthusiasm of the vast concourse of people was at its highest.

PROVINCIAL.

BOURNEMOUTH.—In memory of the late Mr. Alderman Parsons a new organ has been erected in Wesley Church, Holdenhurst Road.

HONITON.—Miss Foale, the honorary organist of the Congregational Church, has been presented with a purse of gold in recognition of her services.

PETERBOROUGH.—On Sunday, July 24th, at Trinity Congregational Church, a special musical service was held in connection with the commemoration of Dr. S. Wesley's centenary. The anthems were "Blessed be the God and Father," "O Lord my God," and "Lead me, Lord." Some organ music by S. Wesley and S. S. Wesley was played by the organist, Mr. A. E. Whitehead, A.R.C.O.

ROCHDALE.—On Sunday, July 31st, the choir of Providence Congregational Church gave a rendering of Haydn's *First Mass*. Of Haydn's fourteen masses the later six are generally acknowledged to contain the finest work, but there are many passages of great beauty in the First. The Kyrie is a solemn piece of music, rich in harmony and containing some fine writing, especially for the tenor voices. In the "Gloria" there is that inspired joy which characterises so much of Haydn's church music, and it was excellently sung. The "Gratiae" opens with a quartet, which was ably taken by Mrs. S. Hoyle, Miss Amy Hartley, Mr. W. H. Winks, and Mr. Harry Butterworth. The choral singing in this piece showed signs of careful practice, and the tone was excellent. Miss Hartley gave a beautiful rendering of the alto solo in the "Et Incarnatus," and the treble duet in the same piece, by Mrs. S. Hoyle and Mrs. Arthur Hoyle, was most enjoyable. Mr. Frank Howarth, who has a mellow, if not very powerful, bass voice, was the other soloist. The best choral singing was heard in the "Et Vitam Venturi" (in which the *crescendos* on the closing Amen were very well made), the "Sanctus," and the very beautiful "Agnus Dei." Mr. Ralph Sanders, the choirmaster,

deserves to be congratulated upon both the choice of the work and the rendering of it. Miss Amy Chadwick, as usual, played the organ accompaniment most sympathetically.

ST. IVES.—Miss Lily England, the organist of the Congregational Church, has been presented with a silver flower stand on the occasion of her marriage.

TUNBRIDGE WELLS.—Mr. and Mrs. McEwen have been presented with a handsome clock from the choir of Mount Pleasant Congregational Church on the occasion of their marriage.

WHITEHAVEN.—Mr. Ferguson (the organist of the United Methodist Church) and Mrs. Ferguson have just celebrated their silver wedding. A handsome cabinet was presented to them by the church.

WOLVERHAMPTON.—Mr. Carnegie has promised to give half the cost of the organ in the new Wesleyan Church now being built.

THE

Nonconformist Choir Union

President: Mr. E. MINSHALL.

Chairman of Committee: Mr. ALEXANDER TUCKER.

Treasurer: Mr. FREDERICK MEEN.

Conductor: Mr. FRANK IDLE, A.R.A.M.

Organist: Mr. J. A. MEALE, F.R.C.O.

Secretary: Mr. BERRIDGE, 24, Wallingford Avenue, North Kensington, London, W.

THE Secretaries of Choirs affiliated with the Union are to be congratulated on the success of their efforts to excite interest in and to bring their friends to the annual Festival in July last. The result has been a 15 per cent. increase in sales of visitors' tickets above those of last year. "The best year in our history for visitors' ticket business," writes Mr. Bryant, the energetic visitors' ticket secretary. This reflects great credit on our choir secretaries. The largest sale of tickets was by Miss Nellie Eames, secretary of the Putney and Wandsworth Branch Union. The wording of the offer in Mr. Bryant's circular, authorised by the Committee, debars Miss Eames from taking the special certificate offered for the choir selling the largest number of tickets, but she deserves the best thanks for her efforts, and should receive honourable mention. The highest number of tickets sold by any church choir is by Belvedere Congregational Choir, secretary, Mr. E. W. Raishley. The choir of Deptford Central Hall, secretary, Mr. Geo. Taylor, again takes second place.

In this connection we may mention that our esteemed friend, Mr. B. Gunton Smalley, Musical Director of Deptford Central Hall Mission, Secretary and Assistant Conductor of the N.C.U. Crystal Palace Festival Orchestra, who has worked so enthusiastically and successfully in that department for the past three years, sailed with his wife and three children for Canada, in the s.s. *Corsican*, on August 11th. A good number of well-wishing friends, including the secretary of the N.C.U. and many friends from Deptford Central Mission, assembled at Euston to witness the

departure of the boat-train, and to wish him "God-speed" on his journey and good success in the Dominion of Canada. Mr. Smalley takes with him the best wishes of the Committee, who valued his services very highly.

We are constantly receiving letters asking "how many attendances at rehearsals should qualify a singer for the Festival chorus?" It is a very difficult question to answer satisfactorily. To reply—"Fifteen of your ordinary choir practices, two district rehearsals, and the final at the City Temple," is obviously a diplomatic answer. In one of the Union circulars there is a paragraph which reads—"The Executive makes it a point of honour that only efficient singers shall be admitted by the local choirmaster to the Festival chorus." As a general rule, choir singers will rise to the standard of their choirmaster.

The Festival music books are provided with an attendance register, having eighteen spaces intended for the signature of the local choir secretary or conductor at each rehearsal the singer attends, and after the Festival these registers should be returned to the secretary of the Union. (By the way, the return of these registers is overdue from many choirs affiliated for 1910). This register, taken in conjunction with the fact that each singer is a member of a church choir, and has presumably been tested before admission, should meet the requirements in general. Yet, to-day comes a letter from a choirmaster, suggesting that there should be tests or a certificate of proficiency required from singers. What is the test for admission to his own choir? Does he, we wonder, insist on his singers learning the music and words of the pieces to be sung, or such a method and in such a manner as to allow them to look at the conductor before beginning each phrase, and "be there" smartly with the conductor's beat? Indeed, do the singers get a beat to sing to? The old-fashioned method, where the choirmaster conducted (!) the choir practice from the organ stool, does not produce the expression and finish for which we listen from a church choir to-day.

Let each choirmaster see that his singers are practised in little matters of detail, such as attack and release, simple tone production, the proper vowel production in the diphthong "i"—which gives such trouble to the average London-born singer—and so on, then other things will follow.

The Committee are not averse to any reform that may seem advisable, but while an experienced Festival critic can remark (as one did after this year's concert) that "the singing was better this year than ever before," they are quite justified in proceeding on the same broad lines which have achieved a good measure of success in the past, and will, we believe, obtain good results and keep the standard of singing quality in the future without new tests by the Union's officers. Let the choirmaster raise the standard of his own choir.

Recital Programmes.

DUNSTABLE.—In the Wesleyan Chapel, by Mr. F. Gostelow, F.R.C.O., A.R.A.M. :—

Choral Song and Fugue S. S. Wesley
Air with Variations, from Symphony in D

Le Carillon Haydn-Best
Toccata Wolstenholme
Intermezzo Crawford
Overture, Oberon Hollins
... .. Weber

HECKMONDWIKE.—In the Independent Chapel, by Mr. J. W. Burnley :—

Marche aux Flambeaux Guilman
Transcription on "Home, Sweet Home" Dudley Buck
Rondo di Campanelli Morandi
Gavotte, "Yellow Jasmine" (The Language of Flowers) Coven
Grand Offertoire in D major Batiste

NOTTINGHAM.—In Halifax Place Chapel, by Mr. C. E. Blyton Dobson, F.R.C.O. :—

Allegro Maestoso (Sonata in G) Elgar
Pastorale in B flat C. Vincent
Jubilant March Faulkes
Lullaby Johnson
Old Westminster March Mahler
Pastorale Lemare
Allegretto Cantabile G. F. Vincent
Romance in B flat Pullen

OLDHAM.—In Wesley Chapel, Greenacres Road, by Mr. William Lawton :—

(a) Andante in G Wesley
(b) Holsworth Church Bells }
Fantasia in F Mozart
Allegretto Wolstenholme
Interlude Dubois
Scherzo Lemare
Impromptu, No. 12 Hiles
Air, with Variations Haydn
Concert Overture in C Hollins

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield :—

Grand Chœur in Bb Th. Dubois
Impromptu in G minor, Op. 6 Purcell J. Mansfield
Andante Cantabile in G S. S. Wesley
Bourée in C (Cello Sonata No. 3) J. S. Bach
Les Vœux (Méditation Religieuse), Op. 86 Ch. Neustedt
Grand Offertoire in F minor Ed. Batiste

New Music.

NOVELLO & Co., WARDOUR STREET, W.

Contrasts and Elegy. By Elgar. Arranged for the organ by John E. West. 1s. 6d. and 1s. net.—The first named is a lively gavotte, which will brighten up many a recital programme. The latter is short, and adapted for an offertory voluntary.

Postlude. By Hugh Blair. 1s.—A showy piece for the organ. Very effective if well played.

Meditation. By Frederick W. Priest. 1s. A smooth, flowing piece, in $\frac{3}{4}$ time, for the softer stops of the organ.

Overture in C Sharp Minor. For the Organ. By Bernard Johnson. 2s. net.—A well-written composition, requiring an efficient performer to do it justice.

Six Short Pieces. For the Organ. By John E. West. 2s. 6d. net.—A very useful set of pieces for the average organist. There is variety of style and treatment.

Adagio, Minuet, and Reverie. For Violin and Pianoforte. By R. Wickenhauser. 2s. each.—Three very pretty and useful pieces, which ought to have a considerable sale.

Capriccio (from Suite No. 1 in D). For Violin and Pianoforte. By C. H. H. Parry. 1s. 6d. A very bright and attractive piece.

Cavatina in C. For Violin, Violoncello, and Pianoforte. By Ernest Newton. 2s. net.—An effective piece, free from serious difficulties. An arrangement for 'Cello and Pianoforte is also published.

Romance. For Bassoon and Pianoforte. By Edward Elgar. 2s. 6d. net.—Bassoon solos are none too plentiful. This ought therefore to be heard frequently. It is good and "taking."

Zummersetshire. Old Song. Arranged by Ernest Newton. 2s. net.—A very humorous song in the Somerset dialect, which is bound to be appreciated.

Love is for Ever. Song by Ernest Newton. 2s. —A very dainty song, with a rather free accompaniment.

The Secret of Love. Duet for Contralto and Baritone. By Felix Corbett. 2s. net. The words are by Edwin Arnold, and the music is effective and well adapted.

Harvest Cantata. By Julius Harrison. 1s.—This work is laid out for Soprano (or Tenor) and Contralto (or Baritone), Soli and Chorus. The words have been selected by Rose Dafforne Betjemann, and the music is by Mr. Fountain Meen's successor at Union Chapel, Islington. Mr. Harrison writes well, and this cantata ought to become very popular. The choruses are moderately easy—certainly within the power of the average church choir. The solos are pleasing and effective.

Short Preludes for the Organ. Books I, II, and III, 1s. net each.—These short pieces, which occupy in performance about two minutes, are written by such men as Alfred Hollins, W. G. Alcock, W. Wolstenholme, John E. West, which is a guarantee of their excellence. As offertory voluntaries they will be most useful.

Allegretto. For the Organ. By Claude E. Cover. 2s. net.—A bright and pleasing recital piece, containing variety, but needing very clean playing.

BAYLEY & FERGUSON, 2, GREAT MARLBOROUGH STREET, W.

Eight Organ Choral Preludes (Bach). Transcribed for the Organ. By A. M. Henderson. 2s. net.—These transcriptions will be welcomed by pianists who love old Bach. The work is well done by the organist to the Glasgow University, and will be useful either as studies or short recital pieces.

Queen Alexandra has presented Dr. Alcock and the boys of the Chapel Royal Choir each with a gold watch in appreciation of their services at the time of the late King's death.

The Rev. F. G. Wesley has given Sir Frederick Bridge two "wine coasters" which belonged to his father, S. S. Wesley, in recognition of his services at the recent Wesley Commemoration.

Mr. Mitthard, a Welsh stationmaster, has patented an invention that will enable any one to play the piano, organ, and harmonium efficiently if he is able to play the C scale. It is really a movable keyboard.

Known as a composer of hymn-tunes, about 100 of which are in use in churches, Mr. William Ratcliffe, registrar of births and deaths at Leigh, Lancs., and also a poet, has died at the age of seventy-four.

Canon Harvey, domestic chaplain to the late King, died last month. He was an accomplished musician, and wrote a funeral service which is occasionally heard at Westminster Abbey and St. Paul's. He was the composer of the well-known tune, "Castle Rising," to "The roseate hues of early dawn."

The Amalgamated Musicians' Union will hold their usual series of concerts at the Queen's Hall this year, commencing on September 4th, when Mr. Coleridge-Taylor will conduct his "Hiawatha's Wedding Feast" with the "British Symphony Orchestra" and choir. Many well-known artists have been engaged for the series of concerts.

Correspondence.

A SUGGESTED NEW DEPARTURE FOR THE N.C.U.

To the Editor of the MUSICAL JOURNAL.

SIR,—Referring to a letter signed "J.T.B.," in the August issue of your journal, *re* Register of Free Churches requiring organists and of organists seeking appointments, I think the departure suggested by your correspondent, that the Secretary of the N.C.U. should open such a Register, would be of great advantage to organists in general. As a supporter of the N.C.U. I should feel grateful if other organists would voice their opinions, and perhaps this would tend to such a scheme being put on a sound business footing, as it would certainly be of great advantage to organists seeking appointments.

Yours truly, A. L. H.

Staccato Notes.

Madame Tetrassini and party will give a concert in the centre transept of the Crystal Palace on September 24th.

The band performances by the London County Council in the parks, &c., this year will cost nearly £12,000.

The late Mr. Peyton, the founder of the Chair of Music at the Birmingham University, left £2000 by his will for musical purposes at the University.

At a recent service in St. Peter's Church, Eaton Square, the entire service (including the sermon and reading the lessons) was given by old choir boys.

To Correspondents.

W.F.—Yes, state in the advertisement the salary you require.

C.E.P.—Thanks for your suggestion, which shall have consideration.

W.W.—We do not understand your question, so cannot reply.

T.B.S.—(1) Yes; (2) No; (3) We do not know it.

The following are thanked for their communications: R.W.F. (Ramsgate), T.G.A. (Warwick), C.J. (Ryde), T.F.H. (Birmingham), A.L. (Yarmouth), C.J. (Edinburgh).

POPULAR ANTHEMS for Church Use.

No.

1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. 1½d.
2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. 1½d.
3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. 1½d.
4. ROCK OF AGES. C. BUXTON GRUNDY. 1½d.
5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. 1½d.
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